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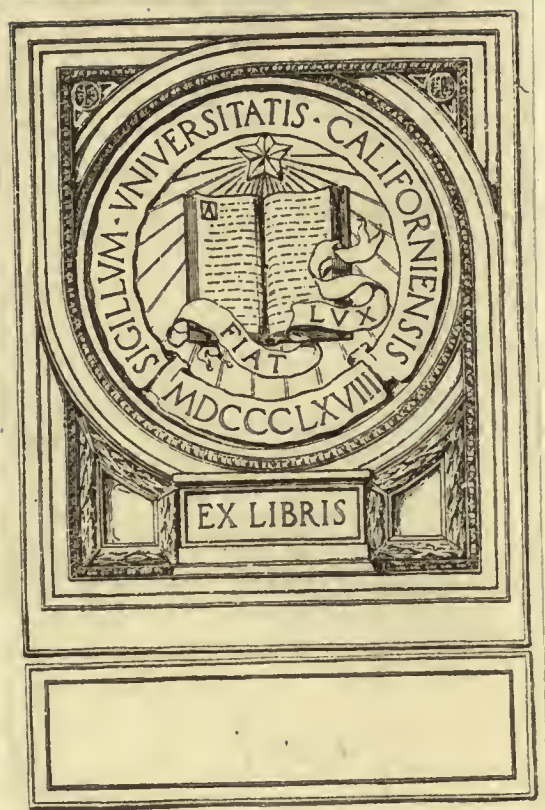
A BOOK OF SONG GAMES & BALL GAMES

BY KATE
F. BREMNER.



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A BOOK OF SONG GAMES AND BALL GAMES

ADAPTED FOR SCHOOL USE

By

KATE F. BREMNER

INFANT MISTRESS, ALBION ROAD SCHOOL
EDINBURGH



Illustrated by

35 PHOTOGRAPHS & 12 DIAGRAMS

LONDON

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Summer School

FIRST EDITION, 1905.

SECOND EDITION, 1908.

THIRD EDITION, 1910.

1910
1911

INTRODUCTORY NOTE

THE music of these Song Games is Swedish, with the exception of one, which is German. The games are such as are played by the children in Sweden, which country is particularly rich in folk-songs and games. The original words bear mostly on the everlasting verities of "the boy and the girl"; but here we have quite left all such debatable ground of romance, and tried to suit action and song to child-like ideas, and correspondingly simple expression of them. The success which has already attended the use of them among our children is most encouraging. They lack formality, and their spontaneity and abandon have made them so popular with our children, that they have carried the simplest of them into their playground play.

In the case of the older girls, practice in the more involved movements of some of the less simple song-games brought about quite a marked improvement in their deportment.

The more advanced ball games are intended for our older girls, who would so much enjoy a hand football game, if they only knew how to play it. There is no reason why our girls should not have a share of our large playgrounds, and the many open spaces in our public parks, to play games which are suitable for them, and from which we know, by experience, they would derive great pleasure and much benefit.

I have great pleasure in acknowledging a deep debt of gratitude to Director Otto Salomon, of Naas, for inspiration conveyed by his magnetic teaching and personality, and for the encouragement he has given to this effort to adapt the games to school use.

KATE F. BREMNER.

PREFACE

MY friend, Miss Bremner, has asked me to write a short Preface to her little book, and in this express my thoughts concerning the value of play from an educational point of view. It is a pleasure to me to fulfil her wish. The greatest difficulty, however, is to be short enough. The subject in question has so many sides, that if it were sufficiently explained, the Preface would be longer than the book itself. Therefore I will confine myself to drawing attention to two or three points which just occur to my mind.

To every one who, even in a rather superficial way, has tried to trace the development of the art of education during different ages, by different nations, it ought to be clear that the present time especially is characterized by a tendency to make education more and more practical. I am quite aware that the expression practical can be understood in different ways, and is therefore often misunderstood. My meaning, however, is this, that in the education of our time one is not content with imparting only memory knowledge of more or less doubtful value, but strives towards a harmonious development, which can be founded only on the *activity* of the pupil. Therefore it is that the value of games, not alone for children, but also for adults, has begun to be duly conceived.

Curiously enough, there are still persons who find it sinful to play. I do not hesitate to take quite the opposite standpoint, and maintain that in most cases it must be regarded as something sinful *not to play*. This concerns, in the first line, the child. Fröbel has called play the work of the child, but play is also something more. It not only provides a necessary outlet for the abundance of energy the child possesses, but it gives also opportunity to practise and develop qualities, moral, intellectual, and physical, which are of incontestable value in the struggle of life. I think it is as great a truth that God has given children their infancy for the sake of play, as that children play because they are young.

But play, whether it concern children or adults, must maintain the essential characteristics of play, viz. : emancipation from the earnestness with regard to the end which is the mark of all true work. If one is working, it is for a conscious, practical aim, while real play, like pure art, ought to be its own aim. In Britain—quite in contrast to what has been the case on the continent—games have always been highly appreciated; but I am doubtful if in Britain play has always remained play, and if the players themselves have not too often had a certain inclination to put into it a seriousness which has nothing to do with play as play. Where play exclusively for the sake of pleasure is changed into play for the sake of gaining a prize, ideal or material, where there are professionals in football as there are professionals in shoemaking, there is no longer play as it was originally; it has been altered into earnest work, and has become what is called *sport*.

It is with Games, as it is with Educations. They comprehend, and necessarily must comprehend, something partly human, and partly national. From the *History of Games* we learn that the majority of games now used are very old. There are Ball, Stone, and Song Games, where the origin is lost in the night of the tales. I think that the expression a *national game* has to be understood less as a game which has its origin in the nation in question than as a game which has become a favourite game of that nation, and has been changed to suit its peculiar character. I think Miss Bremner has well understood this. She has understood that what can give pleasure to Swedish children may also give pleasure to English-speaking children, on condition that it is properly adapted to them. May—I sincerely wish and hope so—these games give pleasure to many, and at the same time serve as a means of Education. Man, adults as well as children, needs the one as well as the other, and perhaps most both united.

OTTO SALOMON.

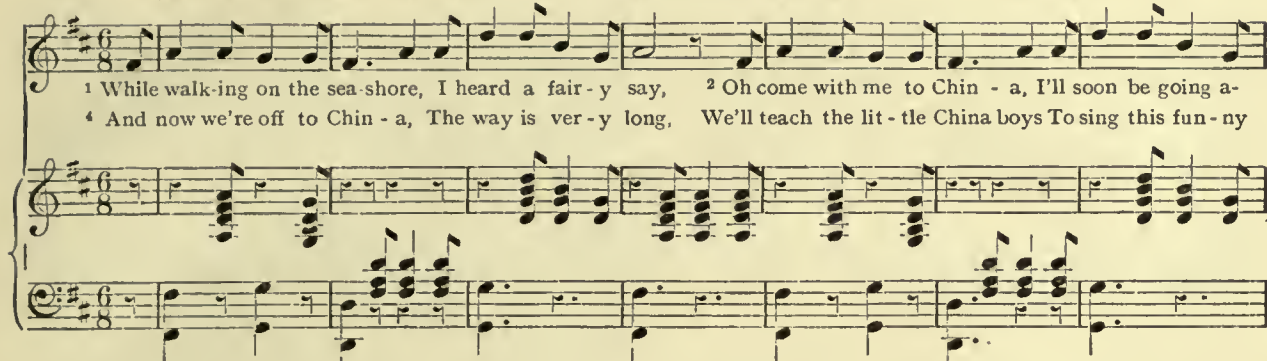
NAAS, SWEDEN.

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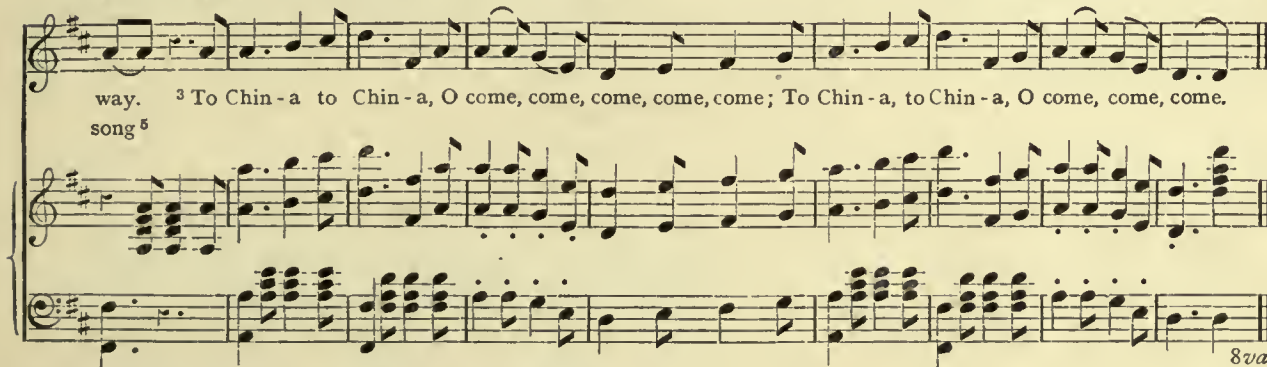
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OFF TO CHINA

KEY D. m | s:- :s | f:-:f | m:-:-s:-:s | d':-:d' | l:-:f | s:-:-l:-: :m | s:- :s | f:-:f | m:-:-s:-:s | d':-:d' | l:-:f |



s:-: :s | s:-:-l:-:t | d':-:m:-:s | s:-:f:-:r | d:- :r :m :-:f | s:-:-l:-:t | d':-:m:-:f | s:-:s | f:-:r | d:-:-:-:||



8va

DIRECTIONS

A ring of boys and girls alternately.

¹ All march round, hand in hand.

² Girl and boy face each other.

Swing right arm round, and clasp right hands at "come."

Swing left arm round, and clasp left hands at "soon."

³ Keep time with back and forward motion of clasped hands.

⁴ Keep hands clasped. Turn and follow each other 2 and 2 in a ring, girls towards inside. Dance round in time, left feet first.

⁵ Repeat ³.



COME, COME, COME.

1st verse.

¹ While walking on the seashore,
I heard a fairy say—

² "Oh, come with me to China,
I'll soon be going away."

Chorus. ³ To China, to China,
O come, come, come, come, come,
To China, to China,
O come, come, come.

2nd verse.

And ⁴ now we're off to China,
The way is very long;
We'll teach the little China boys
To sing this funny song.

Chorus. ⁵ To China, etc.



OFF TO CHINA!

SPINNING SONG

KEY G. || s : s . m : d . m | s . s : s . m : d | f . f : f . r : t , . r | d . d : m . d : s , | s : s . m : d . m |

s . s : s . m : d | f : f . r : t , . r | d : - : - | s , : l , : t , | d : r : m | f : f . m : r |

m : m . r : d | s , : l , : t , | d : r : m | f : f . r : t , . r | d : - : - ||

1st verse.

- ¹ Wool soft and light, ² cotton pure and white,
³ Piled in many layers up to such a height ;
¹ Flax shining clear, ² everything is here,
³ All for the spinning wheel.

Chorus.

*Dunk, dunk, dunk, dunk, dunk, dunk,
 Dunk goes the wheel, dunk goes the wheel ;
 Dunk, dunk, dunk, dunk, dunk, dunk,
 Dunk goes the spinning wheel.

2nd verse.

Thread smooth or rough, thread fine or tough,
 Thread of every kind, there's surely here enough,
 Thread thick or thin, thread twisted in,
 Thread for the spinning wheel.

3rd verse.

- ¹ Cloth finely done, ² cloth coarsely run,
³ Cloth of every colour underneath the sun,
¹ Cloth for the shirt, ² cloth for the skirt,
³ Cloth from the spinning wheel.

4th verse.

Spin the fleecy wool, spin the cotton spool,
 Spin the shining flax, of which the bobbin's full ;
 Spin the winter through, spin in summer too,
 Spin the busy spinning wheel.

5th verse.

Now the thread is spun, now our work is done,
 Now's the time for rest, now's the time for fun ;
 Now our voices ring, now we gaily sing
 The song of the spinning wheel.

DIRECTIONS

Girls in four rows, each five deep. Position as in illustration.

1st verse.

- ¹ Both hands thrown out together, palms upwards, towards left.
² Same towards right.
³ Same in front, palms downwards. Gradually ascend, marking six distinct beats.

Repeat ¹, ², ³.

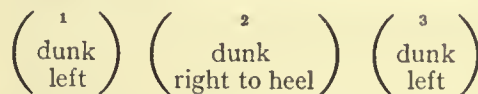
* Pronounce doonk.

DIRECTIONS (*continued*)*Chorus.*

Time slow and well marked.
Each stretch out arms, touching shoulders of one in front.

Leaders in position.

¹ All take three steps forwards, beginning with left foot.



² Same to right.

Continue this three-step to end of chorus, bodies swaying from hips towards left and right, with rhythm.

At ¹, two centre rows move out to time. End rows keep in motion, and fall in as No. 5 is passing No. 6.

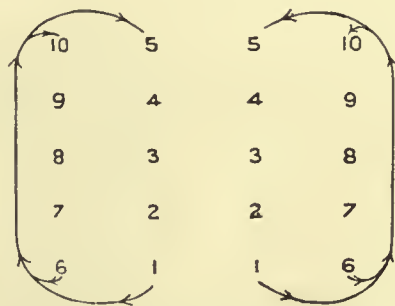
Move on, as in diagram, back to position, which should be reached as chorus, which is repeated, ends.



POSITION.



SPINNERS AND WHEELS.

*2nd verse.*

Both hands thrown out straight in front, one a little beyond the other. Thumb and forefinger move as if teasing woollen thread. Hands gradually drawn in, to be thrown out again, at the beginning of each line. Left feet slightly forward. Keep time with left feet by raising them from heel.

3rd verse.

¹ Touch lightly with thumb and forefinger material of bodice, shoulder.

² Same with skirt.

³ Hands thrown out together in front, palms upwards. Gradually move them apart, to time, until stretched straight out from shoulders. Look up at "sun."

Repeat ¹, ², ³.

4th verse.

Nos. 1, 1, 6, 6, stand as spinners, keeping time, as in verse 2.

Those behind make four wheels, by each joining right hands in centre, 2 with 4, 3 with 5, 7 with 9, and 8 with 10. Left hands in position.

Move round in three-step time to end of verse.

5th verse.

Wheels again formed. Spinners, while wheel is going round, slip in and out of wheel, as if at play.



CHORUS.

VISITING

KEY A. s₁ | d : d . d | d : m | r . d : t₁ . l₁ | l₁ . s₁ : s₁ . t₁ | r : r | r : t₁ | d . r : m . r | d : — ||

O how do you do ? I'm ² ver-y glad to see you ! ³ I thank you, ⁴ I'm ver - y well to - day.

m . m , m : m . m , m | m . s₁ : d . m | r . r , r : r . r , r | r . t₁ : d . r | m . m , m : m . m , m | m . s₁ : d . m | r : t₁ | d : — |

Tra la la



How do you do ?

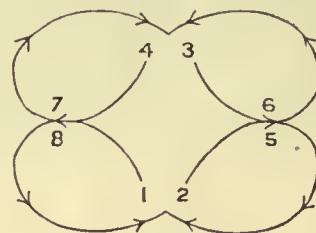
- ¹ " How do you do ? ² I'm very glad to see you."
³ " I thank you, ⁴ I'm very well to-day."
 Tra, la, la . . .

DIRECTIONS

Four couples, as in illustration, hand in hand.

- ¹ 1 and 2 take 3 steps forward, left foot first. Bow.
² " " " backward, right, " " " Bow.
³ 3 and 4 " " " forward, left " " " Bow.
⁴ " " " backward, right, " " " Bow.
 Repeat with 5, 6, and 7, 8.

Chorus. Follow diagram.



1 and 4 join hands, pass between 7 and 8. Leave hands. Back to places. Join both hands with partner and dance round.

2 and 3 join hands, pass between 5 and 6. Leave hands. Back to places. Join both hands with partner and dance round.

When 1 and 4 have passed, 7 and 8 join hands and dance round.

When 2 and 3 have passed, 5 and 6 join hands and dance round.

So all four couples are going round, till they stop to clap three times at last three notes. Repeat "Tra, la, la," with 6, 7, 5 and 8 leading off.

When game begins again, 3 and 4 may lead off, and so on, letting the lead go round.

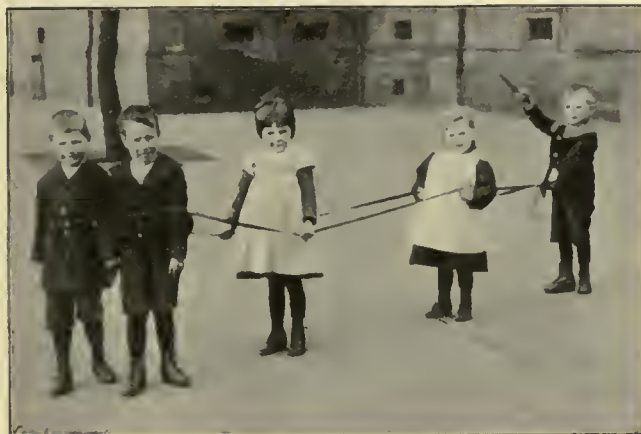
OFF FOR A RIDE

KEY G. | d .d .t. .s | l. .t. :d .m | d .d :t. .s | l. .t. :d |

¹ I would like to go to Shet-land, Come and take a trip with me;
I would like to ride a pon-y— I can do it, you shall see.

m :d | r .m :f | r :t. | d .m :s | m :d | r .m :f | r :t. | d :—

² Gee up, come a-long; Gee up, come a-long, Gee up, come a-long; ³ Whoa! ⁴ Back! ⁵ Whoa!



OFF FOR A RIDE.

1st verse.

I would like to go to Shetland,
Come and take a trip with me;
I would like to ride a pony—
I can do it, you shall see.

Chorus.

Gee up, come along,
Gee up, come along,
Gee up, come along,
Whoa! Back! Whoa!

2nd verse.

I would like to go to Lapland,
Come and take a trip with me;
I would like to drive a reindeer—
I can do it, you shall see.

3rd verse.

I would like to go to Egypt,
Come and take a trip with me;
I would like to ride a camel—
I can do it, you shall see.

4th verse.

I would like to go to India,
Come and take a trip with me;
I would like to ride an elephant—
I can do it, you shall see.

DIRECTIONS

May be played as in illustration. Children walking round while verses are being sung, and galloping at chorus.

Or a ring of children. March round, hands in position, one behind the other. (Number round, 1, 2.) At chorus, No. 1 puts hands out behind for No. 2 to grasp. All gallop round in couples. Stop at "whoa." Step backwards at "back." Stand still at "whoa."

A MERRY CHRISTMAS

KEY G. | d, t | d ,s | m ,s | 1. t | d ,s | m ,s | d, t | d ,r | m .f

1 Soon 'twill be New Year, A 2 jol-ly time is here. We 3 wish you all a mer - ry

s : s : s | f ,f : l ,s : f | m ,m : s ,f : m ,m | r ,r : f ,r : t | ,r | d : d :—

Christ - mas! 4 Up and down we go, 5 Pass - ing to and fro, We 6 wish you all a mer - ry Christ-mas!

1st verse.

- 1 Soon 'twill be New Year,
A 2 jolly time is here:
We 3 wish you all a merry Christmas!
4 Up and down we go,
5 Passing to and fro:
We 6 wish you all a merry Christmas!

2nd verse.

- 7 Every one we meet
With happy smile we greet:
We wish them all a merry Christmas!
To every girl and boy,
Lots of fun and joy:
We wish them all a merry Christmas!

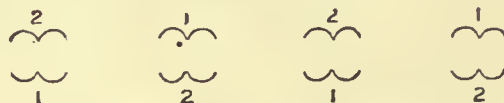
3rd verse.

- 8 All away from home,
Wher^ever they may roam:
We 10 wish them all a merry Christmas!
11 Kindly words we send
To 12 many an absent friend:
We 13 wish them all a merry Christmas!

4th verse.

- To 14 every one and all
May 15 happiness befall:
We 16 wish you all a merry Christmas!
17 May the season bring
18 Many a wished-for thing:
We 19 wish you all a merry Christmas!

DIRECTIONS



Two rows of 12 girls, in groups of three, hand in hand, facing each other.

1st verse.

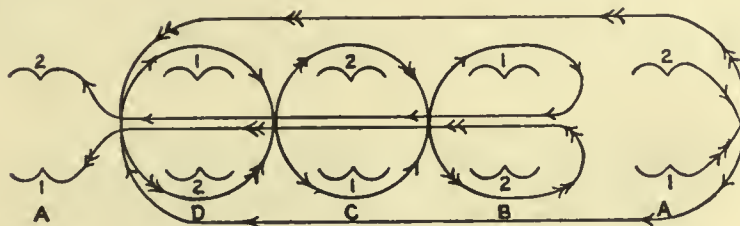
- 1 Groups 1 take three steps forward, beginning with left foot. Bow.
2 " I " " " backward " " right "
3 By joining hands with opposite groups, make rings of 6, and dance round to opposite places.
4 Groups 1 repeat 1.
5 " I " 2.
6 Back in rings, as in 3, to places.



A MERRY CHRISTMAS!

Chorus.

Tune sung twice to "Tra, la, la."



Groups 1 and 2 A start dancing along, hand-in-hand, and follow diagram. When group A gets into new position, all move up, so that B is in position to begin next chorus. When fourth chorus is ended, all are back in original places.

DIRECTIONS (*continued*)

2nd verse.

⁷ Same as in verse 1, with group 2, instead of group 1.

Chorus.

3rd verse.

⁸ Same as ¹.

⁹ " " ².

¹⁰ Each group of 3 join right hands in centre and go round. (No crossing to opposite places.)

¹¹ Same as ¹, with group 2.

¹² " " ² " " ².

¹³ " " ¹⁰.

Chorus.

4th verse.

¹⁴ Join hands, right down, each side. All advance as in ¹.

¹⁵ All retire, as in ².

¹⁶ Groups A, B, C and D each join six right hands in centre, and go round to opposite places.

¹⁷ Same as in ¹⁴.

¹⁸ " " ¹⁵.

¹⁹ As in ¹⁶. Back to places.

Chorus.



CHORUS.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in 2/4 time and key of D major (indicated by two sharps). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music features a repeating eighth-note pattern in the bass staff and a melody of eighth and sixteenth notes in the treble staff. There are repeat signs in both staves, indicating a chorus or a repeated section.

7 clap with the hands, And ⁸gai - ly sing, and gai - ly sing The ⁹hap - py song of the har - vest.

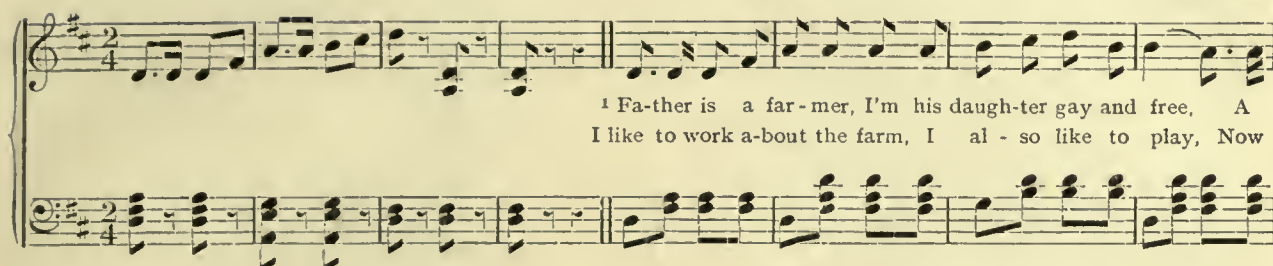


HOME FROM HARVEST.

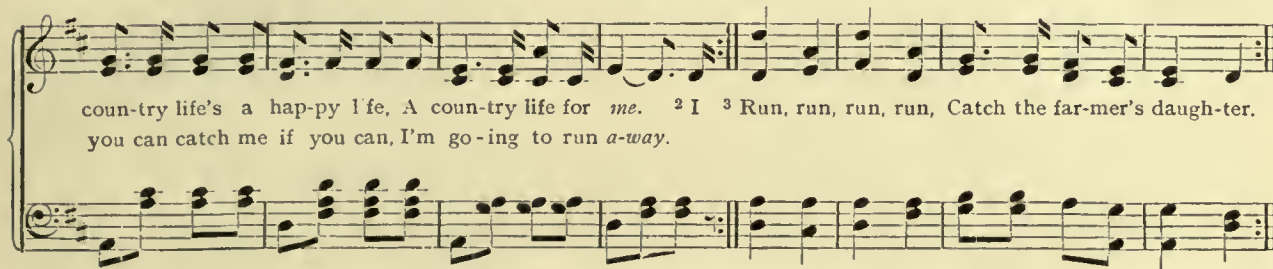
Repeat same actions to following verses and chorus.

THE FARMER'S DAUGHTER

KEY D. || d „d : d . m | s . s : s . s | l . t : d' . l | l : s „s |



f „f : f . f | m „m : m . m | r „r : s „t | r : d . d || d' : s | d' : s | f „f : m . r | r : d



I'M GOING TO RUN AWAY.

- 1 Father is a farmer, I'm his daughter, gay and free—
A country life's a happy life, a country life for *me*.
I 2 like to work about the farm, I also like to play—
You can catch me if you can, I'm going to run away.
3 Run, run, run, run, Catch the farmer's daughter,
Run, run, run, run, Catch the farmer's daughter.

DIRECTIONS

A ring of girls, hand in hand. In centre, farmer's daughter marches round, hands behind. At 2, she dances round the ring, holding a handkerchief aloft, and at "away" she throws it over the shoulder of any girl in the ring, who then runs after her, till she is caught.

1 All march round in a ring. At *me* all clap hands once, turn quickly round to face outwards, and join hands again.

2 Dance round, hand in hand, facing outwards.

3 All let hands go. Turn faces towards ring, and clap hands to time, singing chorus till farmer's daughter is caught, when game begins again, with catcher as the farmer's daughter.

FIRST OF MAY

KEY E. s, | m, r : m, r | d : ,f | m, r : m, f | s ,s : s ,f | m ,s : d' ,l | s : ,f | m ,m : r ,r | d : s, ||

To-day's the first of May, To-day's the first of May, May, May, To-day's the first of May, To-day's the first of May. ³A-

| m ,r : m ,r | d ,d : d ,f | m ,r : m ,f | s ,s : s ,f | m ,s : d' ,l | s : ,f

dieu, a-dieu, my lit-tle friend, Farewell un - til we meet a - gain, The mer - ry month of May Be-

m ,m : r ,r | d : ,f | m ,s : d' ,l | s : ,f | m ,m : r ,r | d : - ||

gins this hap - py day. The mer - ry month of May Be - gins this hap - py day.

To-day's the first of May,
To-day's the first of May, May, May,
To-day's the first of May,
To-day's the first of May.

Adieu, adieu, my little friend :
Farewell until we meet again.

The merry month of May begins this happy day.
The merry month of May begins this happy day.



FIRST POSITION.



SECOND POSITION.

DIRECTIONS

A number of girls, following each other, two and two, hand in hand, in a ring.

¹ Three-step gliding motion, beginning with inner feet; at second beat, bringing outer feet to heel. Joined hands outstretched in front. Outer hands in position.

² Repeat, beginning with outer feet, and hands outstretched behind.

Repeat ¹ and ² till ³ is reached.

³ Face each other, making, as it were, an inner and outer ring. Clasp right hands. Keep left hands in position. Swing hands from side to side. At "farewell," let hands go with a very decided swing.

⁴ Both rings turn to right, and so march round in opposite directions, hands in position. Outer ring keep marching on. Inner ring turn on reaching girl in front of previous partner. Clasp right hand in left, and so all march on, 2 and 2, till end is reached, the last two lines being repeated, in order to give time to prepare for beginning movement again.

The game goes on without any cessation, until inner girl regains her original partner.



ADIEU !

THE SLEEPING PRINCESS

KEY F. :s|s.l:s|f:r|d:m|m:m|r:f|f:f|m:s|s:s|s.l:s|f:r|d:m|m:-l:-s:-d:-l:-||

O once there was a prin-cess, A prin-cess, a prin-cess, O once there was a prin-cess, Long a-go.
 2 Her home was in a cas-tle, A cas-tle, a cas-tle, Her home was in a cas-tle, Long a-go.

- | | | |
|-----------------------------------------------------------|-------------------------------|-----------|
| 1 Oh, once there was a princess, a princess, a princess, | Once there was a princess, | Long ago. |
| 2 Her home was in a castle, a castle, a castle, | Her home was in a castle, | Long ago. |
| 3 The castle walls were high, were high, were high, | The castle walls were high, | Long ago. |
| 4 The princess fell asleep, asleep, asleep, | The princess fell asleep, | Long ago. |
| 5 A hundred years she slept, she slept, she slept, | A hundred years she slept, | Long ago. |
| 6 There came a noble prince, a prince, a prince, | There came a noble prince, | Long ago. |
| 7 He wakened up the princess, the princess, the princess, | He wakened up the princess, | Long ago. |
| 8 Then great was the rejoicing, rejoicing, rejoicing, | Then great was the rejoicing, | Long ago. |

DIRECTIONS

- 1 Ring of boys and girls marching round, hand in hand. Time of music slow.
- 2 Stand still. Clasp elbows with one on each side.
- 3 Clasp hands. Hold them up. Arms stretched upwards.
- 4 Hands still clasped, but held down. Heads bent downwards.
- 5 Loosen hands. Cross them on breast. Heads held to left side. Eyes shut.
- 6 All look in one direction towards prince. Shade eyes with right hands.
- 7 All follow prince with eyes, keeping time with upward and downward motion of outstretched hands towards prince, as he advances.

8 Join right hands, 2 and 2, and walk round each other. Left hand in position. Bow low to each other.

At 1, 2, 3 princess dances about in centre, waving her hands.

At 4, 5, 6 princess kneels, asleep, with folded hands.

At 6, prince appears, and stands outside ring, a little distance off, waving handkerchief.

At 7, prince walks up to princess, and takes her two hands.

At 8, same for prince and princess as for children in ring.

Finish by all joining in a ring, with prince and princess in centre. Dance round, singing "Tra, la, la" to air, quickly. At last three notes, all clap hands.



PRINCESS ASLEEP!

DANCE ALL IN A RING

Fine. *D.C.*

KEY C. | s . s | d : m s . s | f : l : l | s : t : r' | d' : - || d' | m' : d' : m | l : s : d' | m' : d' : m | l : s |

Dance to-gether, dance to-gether, Dance all in a ring. Come, dance one, Come, dance one, Come, dance one, Come, dance one.

Fine. *D.C.*

Fine. *D.C.*



DANCE THREE.

- ¹ Dance together, dance together, dance all in a ring,
² Come, dance, one, ³ Come, dance, one, Come, dance, one, Come, dance, one,
 Dance together, dance together, dance all in a ring.

In succeeding verses sing—

DIRECTIONS

- ⁴ Come, dance, two.
⁵ " " three.
⁶ " " four.
⁷ " " six.
 " " four.
 " " three.
 " " two.
 " " one.

To be sung slowly.

- ¹ All dance round together in a ring of 12.
² Leave hands. Position. All dance 3 steps forwards, towards centre of ring.
³ Dance 3 steps backwards to places.
 Repeat ² and ³, and join hands again to dance round to chorus.
⁴ Repeat ² and ³, dancing towards centre, in couples, instead of singly.

Chorus.

- ⁵ Join hands in rings of 3, and dance round. *Chorus.*

- ⁶ " " " " " 4 " " " "
⁷ " " " " " 6 " " " "

Repeat ⁶, ⁵, ⁴, ³, ², ¹.

1 Hal-low-e'en is here, 2 Once eve-ry year; Ap-ples ro-sy red,

Float in wa-ter clear;³ Stand up-on a chair,⁴ Hold your fork in air;⁵ Drop it!⁶ Now!⁷ you've got a big one!



¹ Hallowe'en is here,
² Once every year,
 Apples rosy red
 Float in water clear ;
³ Stand upon a chair,
⁴ Hold your fork in air !
⁵ Drop it ! ⁶ Now ! ⁷ You've got a big one.

Two rows of children, facing each other, six paces apart.

¹ Take 3 steps towards each other, beginning with left foot, hand in hand, and swinging hands forwards.

² " 3 " back to places " " right " " " " " " " backwards.

Repeat ¹ and ².

³ Hands thrown straight out from shoulders, palms down.

⁴ Left hand in position. Right held up as if holding a fork. Look up at it.

⁵ Open right hand as if dropping fork. Look down. Pause.

⁶ Clap hands once. Pause.

⁷ Turn right round in place. Sing over air to "Tra, la, la," as chorus.

All keep three-step time, hands in position, beginning with left and right foot alternately. All face top. Top couple leads off, by each tripping down the back of own line. All follow. On reaching the bottom, top couple form arch by joining hands, and stand still allowing those following to pass under, 2 and 2, back to places. So top couple becomes bottom couple, and game begins again, and goes on till all have reached original places.

A-ROWING

KEY B \flat . d ., t₁ : d ., r : m ., r | d ., t₁ : l₁ ., t₁ : d ., l₁ | s₁ ., s₁ : s₁ ., s₁ : l₁ ., f₁ | f₁ : m₁ : |

¹ When the wind was blow-ing, I went out a row-ing, In a lit-tle o-pen boat.

m₁ : s₁ ., s₁ : s₁ ., s₁ | f₁ : l₁ ., l₁ : l₁ ., l₁ | s₁ : t₁ ., t₁ : t₁ ., t₁ | r : d : ||

² O-ver to left, And ³ o-ver to right, And ⁴ down, ⁵ up and down went she.



OVER TO LEFT.

- ¹ When the wind was blowing,
I went out a-rowing
In a little open boat.
² Over to left, and ³ over to right,
And ⁴ down, ⁵ up, and ⁶ down went she.

DIRECTIONS

Children in a ring.

¹ Dance round, hand in hand.

² All stop. Time slow. Take a lunge to left with left foot and hands, as in illustration. Position.

³ Same to right. Position.

⁴ All join hands. Bend knees slightly in downward motion.

⁵ Raise joined hands. Arms upstretched. Rise on toes.

Repeat ⁴ and ⁵.

Chorus sung twice.

MY COUNTRY

KEY D. d.m | s : s | s : l | s : m | d : l | s : f | f : s | m : - : d.m | s : s | s : l | s : m | d : l |

s : f | f : s | m : - : m | r : m | f : f | m : s | d' : d' | r' : d' | t : l | l : s | s : l | s : f | f : s | m : - : - : |

1st. verse.

My ¹ heart and voice I ² gladly raise,
My ³ country brave and ⁴ true,
To ⁵ sing a song of ⁶ love and praise,
My ⁷ country brave and ⁸ true;
And ⁹ as I sing, my heart can tell
Of ¹⁰ many a deed done nobly well,
My ¹¹ country brave and ¹² true.

2nd verse.

She's ¹³ rich in valley, ¹⁴ loch and hill,
My ¹⁵ country brave and ¹⁶ true.
Her ¹⁷ beauty many a ¹⁸ page could fill,
My ¹⁹ country brave and true;
Her ²⁰ sons at work in foreign parts
Her ²¹ image carry in their hearts,
My country brave and true.

3rd verse.

I'm ²² proud to be of British birth,
My country brave and true;
The ²³ dearest land in all the earth,
My ²⁴ country brave and true;
Oh! may I never do a thing
That shame upon her name would bring,
My country brave and true.

DIRECTIONS

1st verse.

Sixteen girls, in 4 rows, 4 deep. Position.

¹ All join hands in rows. End girl always keeps her free hand in position.

Advance 3 steps, beginning with left foot, and swinging arms up in front.

At fourth beat, bring right foot to heel of left, and slightly rise on toes, bringing heels down to mark time

² Retire 3 steps, beginning with left foot, allowing upstretched arms to fall.

At fourth beat, bring right foot to heel of left, at the same time leaving hands and swinging round to face right. Join hands.

³ Advance as in ¹.

⁴ Retire as in ². Leave hands. Swing round to right again, facing back. Join hands.

⁵ Advance as in ¹.

⁶ Retire as in ². Leave hands. Swing round to right again, and so face left. Join hands.

DIRECTIONS (*continued*)

⁷ Advance as in ¹.

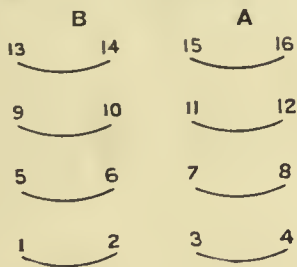
⁸ Retire as in ². Face front.

13	14	15	16
9	10	11	12
5	6	7	8
1	2	3	4

⁹ Odd numbers stand still, and hold out right hand to even numbers, who walk round back of odd numbers, 8 steps, back to places.

¹⁰ Even numbers stand still, and hold out left hand to odd numbers, who walk round the back of even numbers back to places.

¹¹ Join hands as in diagram.



Row A take one step to left (beat 1).

Right foot to heel (beat 2).

Rise on toes, down on heels (beat 3).

(Beat 4 is silent.)

Row B same to right.

¹² Back to places in same way.

2nd verse.

¹³ Again as in diagram A B. All advance as in ¹, only that row B begins with right foot.

¹⁴ Retire as in ². B right foot.

¹⁵ A row take 1 step to left, right to heel. Repeat.

B row take 1 step to right, left to heel. Repeat.

¹⁶ Rise on toes, down on heels.

¹⁷ Advance 3 steps, as in ¹³.

¹⁸ Retire as in ¹⁴.

¹⁹ Back to places, as in ¹⁵ and ¹⁶.

²⁰ As in ¹⁰.

²¹ As in ⁹.

Last line as ¹¹ and ¹².

3rd verse.

²² As in ¹, ², ³, ⁴.

²³ As in ⁵ and ⁶, but instead of all facing left, face so

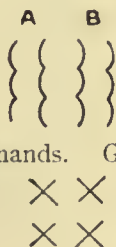
²⁴ A and B each retire 3 steps.

²⁵ A and B each advance 3 steps.

²⁶ Form four wheels with right hands. Go round 8 steps.

²⁷ Repeat with left hands

Last line same as ¹¹ and ¹².



FIRST POSITION.



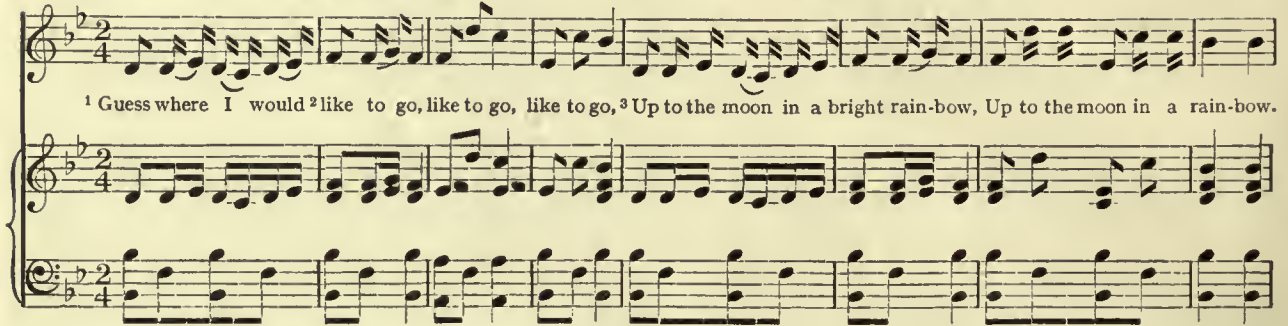
SECOND POSITION.



WHEELS.

UP TO THE MOON

KEY B \flat . m₁ m₁ f₁ : m₁ r₁ m₁ f₁ | s₁ s₁ l₁ : s₁ | s₁ m₁ r₁ | f₁ r₁ : d₁ m₁ m₁ f₁ : m₁ r₁ m₁ f₁ | s₁ s₁ l₁ : s₁ | s₁ m₁ m₁ f₁ r₁ r₁ d₁ : d₁ |



¹ Guess where I would ² like to go, like to go, like to go, ³ Up to the moon in a bright rain-bow, Up to the moon in a rain-bow.

m : d | s₁ s₁ : s₁ | m : d | s₁ s₁ : s₁ | f₁ f₁ : f₁ m₁ r₁ | m₁ m₁ : m₁ r₁ d₁ | r₁ r₁ r₁ d₁ t₁ l₁ t₁ | d₁ : d₁ ||

⁴ Yes, yes, ⁵ that would be Great, great fun for me; ⁶ It would be great ⁷ fun for me To go ⁸ up to the moon in a rain-bow.



¹ Guess where I would ² like to go, like to go, like to go,

³ Up to the moon in a bright rainbow,
Up to the moon in a rainbow.

⁴ Yes, yes, ⁵ that would be
Great, great fun for me,

⁶ It would be great ⁷ fun for me
To go ⁸ up to the moon in a rainbow.

DIRECTIONS

Girls arranged in a ring, one behind the other.
Number round the ring, 1 and 2. Hands in position.

¹ No. 1, hands in position. No. 2, hands on shoulders of girl in front.

No. 1 turns her head to right, while No. 2 looks over her right shoulder into her face.

² No. 1 turns her head to left, while No. 2 looks over her left shoulder into her face.

³ All spring round, facing in the opposite direction, and repeat the above action reversed, No. 2 standing in position, etc.

⁴ No. 1 stands still. No. 2 turns and faces No. 1. Bow (yes). Erect (yes).

⁵ Clap hands three times (that would be). Repeat ⁴ and ⁵.

⁶ Hold up right forefinger, and keep time with it, while pointing.

⁷ „ „ left „ „ „ „ „ „ „ „

⁸ All swing round, touching each other's right hands in a clap, while passing, at word "up." No. 1 simply turns round, keeping always her own position, while No. 2 passes on to the place of next No. 2. Game begins again, and goes on till original partner is reached.



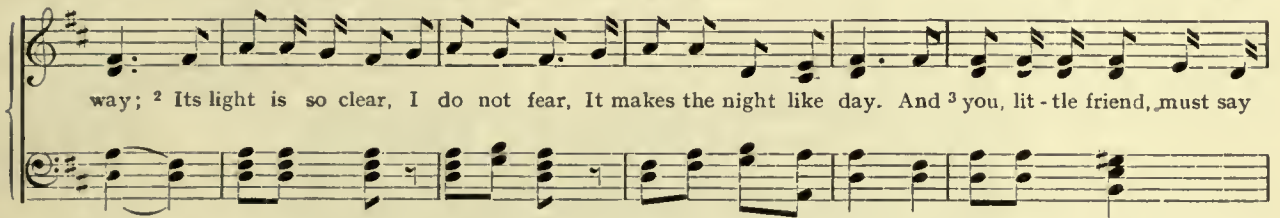
GUESS !

THE LAMP-BEARERS

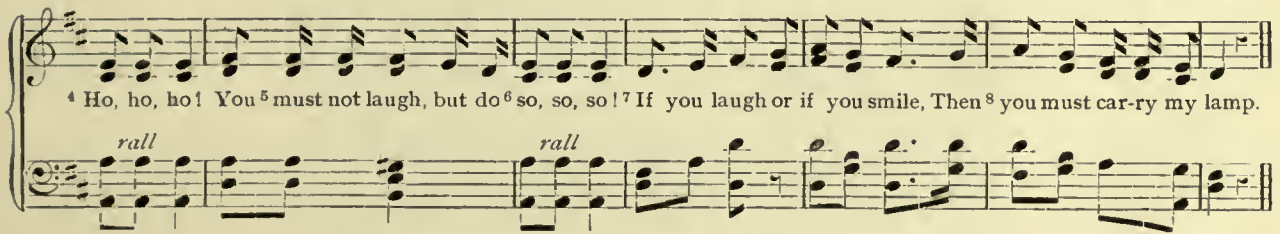
KEY D. m | s , l . s . f : m . f | s , l . s : m . , f | s . s : d . r |



m : - m | s . s , f : m . f | s . f : m . , f | s . s : d . r | m : m | m . m , m : m . r , d |



r . r : r | m . m , m : m . r , d | r . r : r | d . , r . m . f | s . f : m . , f | s . f : m . m . r | d : ||



I'm ¹ carrying a lamp, a very bright lamp,
To light me on my way;
² Its light is so clear, I do not fear,
It makes the night like day.
And ³ you, little friend, must say ⁴ "Ho, ho,
ho,"
You ⁵ must not laugh, but do ⁶ so, so, so!
⁷ If you laugh, or if you smile,
⁸ Then you must carry my lamp.

DIRECTIONS

A ring of girls. Several in centre, 6 in a ring of 20.

¹ All march round, hand in hand, towards left. Those in centre march round too, with hands held aloft, as if carrying a lamp.

² All march round in opposite direction.

³ Large ring, let hands go. Stand, facing centre. Assume lamp-bearer's position. Each girl in centre stands in front of a girl in large ring.

⁴ All nod heads 3 times.

⁵ All hands in position.

⁶ Each lamp-bearer does anything she likes, to make her *vis-à-vis* laugh; jumps, hops, claps, etc. *Vis-à-vis* must do as she does.

⁷ Point with right forefinger.

⁸ Lamp-bearer lays hold of two hands of girl who laughs, and changes places with her. Then game begins again.



Do so, so, so!

SINGING IN A RING

KEY D. s : l : s . f | m : s : d | s : l : s . f | m : s : d | r : . m : r . d | t : r : s | t : . l : s . fe | l : s : - ||

¹ Girls are in the ring, sing-ing, Girls are in the ring, sing-ing, ² Girls are in the ring, sing-ing, Girls are in the ring.
³ Come a-long and play with me, Come a-long and play with me, ⁴ First we shall go *this* way, And then we shall go ⁵ *that* way.
 Tra la la - - -

8va 8va 8va



PLAY WITH ME !

Girls are in the ring, singing,
 Girls are in the ring, singing,
 Girls are in the ring, singing,
 Girls are in the ring.
 Come along and play with me,
 Come along and play with me ;
 First we shall go *this* way,
 And then we shall go *that* way.
 Tra la la . . .

DIRECTIONS

A ring of girls and boys. A small ring of girls in centre, 3 in a ring of 16.

¹ All dance round, hand in hand.

² Large ring keep going round. Small ring let hands go, clap at "girls," turn faces towards large ring, join hands again, and go round. The clapping and turning must be done very quickly.

³ All let go. Stand in position, girls in centre facing any boy in large ring. All keep time by nodding heads left and right.

⁴ All raise right hands ready to clap at "this."

⁵ At "that," each centre girl joins hands with boy, takes him into the ring and goes round with him, while those in the large ring have joined hands again, and go round also to "Tra, la, la."

Boys are left in centre, and game begins again, with "Boys are in the ring."

IMITATION

KEY G. s₁ | d „r : d „s₁ | d „r : d „s₁ | d : m | d :- || d | d . r , m : f . t₁ | t₁ . d , r : m . s₁ |

¹ O who will show us how to play a game that's new? ³ At least we can try, ⁴ at least we can try. ⁵ There's

² We'll show you how to play a game we all can do.

d . d , d : d . d , d | d . r , m : f . l | t₁ „t₁ : t₁ „t₁ | t₁ . l , s₁ : d . d | r . d , t₁ : m . m |

nev - er a word that is bet - ter than try, ⁶ try. ⁷ This is how the swal - low flies, ⁸ the swal - low flies, ⁹ the

f . m , r : s . l | t₁ „t₁ : t₁ „t₁ | t₁ . l , s₁ : d „d | r „r : m „m | s „s : d ||

swal - low flies; And ¹⁰ if you can - not fly like this, You'll nev - er play this fly - ing game.

O, who will show us how to play a
game that's new?
We'll show you how to play a game
we all can do.
At least we can try, at least we can
try,
There's never a word that is better
than try, try.
This is how the swallow flies, the swal-
low flies, the swallow flies,
And if you cannot fly like this,
You'll never play this "flying" game.

DIRECTIONS

A ring of boys and girls. Number
round, 1, 2.

¹ All join hands, and march round
towards left.

² All join hands and march round towards right.

³ Stand still. Leave hands. No. 1 turn round to left, to face No. 2. No. 2 turn round to right to face
No. 1. Keep time with outstretched arms towards each other, palms upwards.

⁴ No. 1 turn round to right to face No. 2. No. 2 turn round to left to face No. 1. Keep time as in ³.

⁵ All face centre of ring. All point with right forefinger, and keep time. ⁶ Clap hands once.

⁷ Position as in ³. Arms outstretched from shoulders. Keep time with upward and downward motion
to imitate flying. ⁸ Position as in ⁴. Keep time as in ⁷. ⁹ Position as in ⁵. Keep time as in ⁷.

¹⁰ All dance round towards left, keeping time with "flying" action.

In other imitations, e.g. "sparrows hop," "fishes swim," "ponies trot," choose actions to suit.



SWALLOWS FLY.

OFF TO PLAY

KEY D. s | d' „d' : s : .f | m „r : d : .m | f „m : r „m : f „s | l : s : |

1 I'm off to play, 2 I'm off to play, O won't you come with me?

The musical score is written for three parts: Treble, Alto, and Bass. It is in the key of D major (indicated by two sharps) and 3/4 time. The melody is primarily in the Treble part, with accompaniment in the Alto and Bass parts. The lyrics are written below the Treble part.

m „s : m „s : m „s | l „s : f „m : f | r „f : r „f : r „f | s „f : m „r : m | d' „s : s „f : m „r | r : d : ||

3 School is o-ver for to-day, to-day, to-day; School is o-ver for to-day, to-day, to-day; Work is done, and now for play.
5 Work is done, and now for play.

The musical score continues with the same three parts. The lyrics are written below the Treble part. The piece ends with a double bar line and repeat dots.

I'm off to play, I'm off to play,

O, won't you come with me?

I'm off to play, I'm off to play,

O, won't you come with me?

School is over for to-day, to-day, to-day,

School is over for to-day, to-day, to-day;

Work is done, and now for play,

Work is done, and now for play.

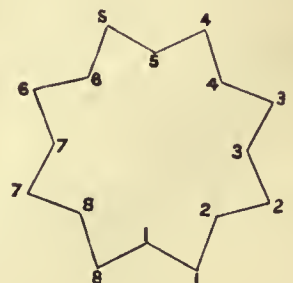
DIRECTIONS

Time very slow, and well marked. Two rings. Inner ring faces outer ring, and stands between each in outer ring. All in position.

¹ Each bow to one on left, in opposite ring.

² „ „ „ „ „ right „ „ „

Repeat ¹ and ² till ³ is reached.





I'M OFF TO PLAY!

DIRECTIONS (*continued*).

³ All join hands, outer ring with inner, as in illustration. All keep three-step time :—(1) step to left, (2) right foot to heel, (3) rise on toes and fall on heel. Raise hands towards left at the same time.

⁴ Same to right. Repeat ³ and ⁴ till ⁵ is reached.

⁵ All drop left hands, and place them in position. Keep right hands clasped. Inner ring stands still while outer ring girl walks round her partner, who raises her hand over her head, in order to allow outer ring girl to pass on to the next outer position—outer ring No. 1 becoming outer ring No. 2, and so on. Before letting hands go, and resuming position, each bows very low.

The game goes on till outer ring returns to original position.



SCHOOL IS OVER.

HOP! SA! SA!

KEY E. : s₁ | d₁ r : m f | s₁ s : m s | s₁ f : r f | m₁ r : d s₁ | d₁ r : m f | s₁ s : m s | s₁ f : r t₁ |

¹ We're march-ing gai-ly in a ring, With ea-ger step. with ea-ger steps; We're march-ing gai-ly in a ring, And this is what we

d : m | s₁ s : r f | m₁ r : d m | s₁ s : r f | m₁ r : d s₁ | d₁ r : m f | s₁ s : m s | s₁ f : r t₁ | d : - ||

sing: ² A hop, sa, sa; tra la, la, la; A hop sa, sa, tra la, la, la; ³ We're march-ing gai-ly in a ring, And this is what we sing!

We're marching gaily in a ring,
 With eager steps, with eager steps;
 We're marching gaily in a ring,
 And this is what we sing:
 A hop, sa, sa!
 Tra, la, la, la!
 A hop, sa, sa!
 Tra, la, la, la!
 We're marching gaily in a ring,
 And this is what we sing.



HOP! SA! SA!

DIRECTIONS

Ring of girls, 3 in centre to a ring of 16.

¹ Girls in large ring march round hand in hand.

„ „ centre „ „ „ hands in position.

² All stop. Hands in position. Each girl in centre stands in front of one in large ring. All begin with left foot, and hop from one foot to another with toes pointing out.

³ Girl in centre links her right arm in the right arm of the girl in large ring, opposite whom she is standing, and so draws her into the centre, going round with her there, while those left in the large ring join hands and dance round to the end. Those chosen are left in centre, and game begins again.

Hur -¹rah² for the sail - or boy A - sail - ing on the sea ; He pulls a rope. He fix - es it As tight as can be.

3 Well done the sail - or boy ! 4 Well done the sail - or boy ! 5 Well 6 done the sail - or boy ! A - sail - ing on the sea.

Chorus.

Repeat.

Chorus.

Chorus.



WELL DONE!

DIRECTIONS

Boys ready to march round singly in a ring. Hands in position. Number round ¹ 2.

Ist verse.

¹ March. Raise right hand as if grasping rope. Pull it down.

2 ,, left ,, ,, ,, ,, ,, ,, ,, Repeat ¹ and ².

Chorus.

³ No. 2 turns and faces No. 1. All jump, taking a step forward on right foot, heel down, toes up. Hold up right forefinger.

⁴ Same with left.

⁵ and ⁶ Same movement of feet. Hands in position. Double time.
Repeat from ³.

2nd verse.

⁷ March. Both hands held out together in front, as if grasping an oar.

8 " " drawn in " " " " pulling " "

3rd verse.

⁹ March round, waving right hands.

OUR GIPSY BAND

KEY B \flat . $\dot{d} : s_1 \text{ , } l_1 : s_1 \text{ , } f_1 | m_1 \text{ , } f_1 : s_1 : d | t_1 \text{ , } d : r : d \text{ , } t_1 |$
 \S

$\dot{d} :- : || \dot{d} : d : . t_1 || d \text{ , } m : r : . t_1 | d \text{ , } m : r : . t_1 | d \text{ , } m : r \text{ , } d : t_1 . l_1 | l_1 : s_1 :- ||$

¹ Come, join our mer - ry gip - sy band, Our life is gay and
³ Come, join our mer - ry gip - sy band, Such hap - py times have

1st time *2nd time*

free. we I ² wan - der east, I wan - der west, I want a friend to wan - der with me. *D.S.*



I WANDER EAST!

Come, join our merry gipsy band,
 Our life is gay and free;
 Come, join our merry gipsy band,
 Such happy times have we.
 I wander east, I wander west,
 I want a friend to wander with me.

DIRECTIONS

Two rows of girls, facing each other, six or so in each row. All in position.

¹ Any girl (No. 1) begins by dancing down the centre, and round the outside into centre again.

² No. 1 stands in front of any one girl (No. 2). All chosen, bend bodies, in time, from side to side.

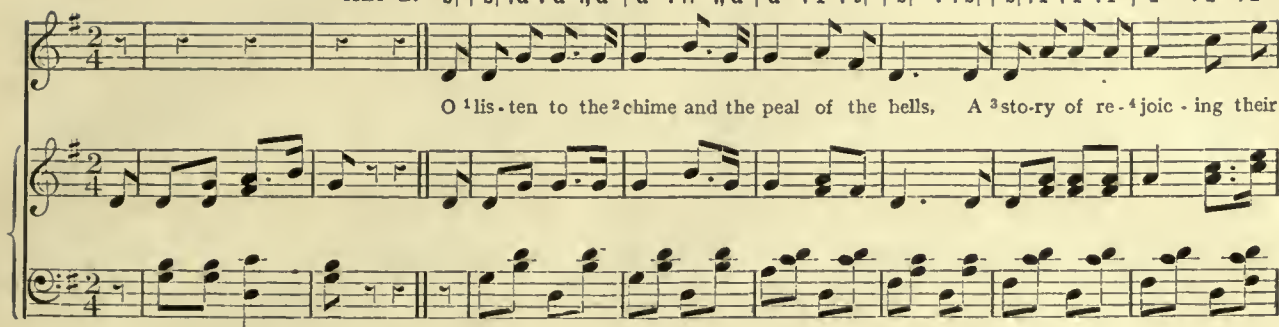
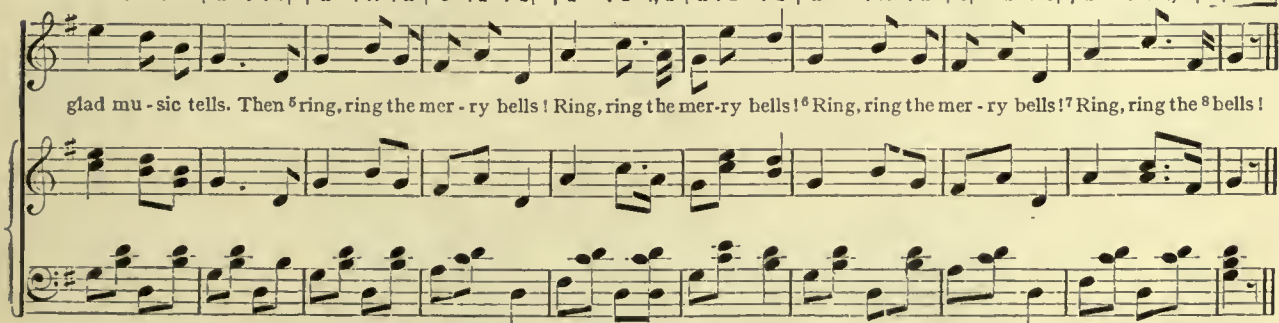
³ At "come," all clap once, and No. 1 jumps quickly round, so that No. 2 may put her hands on the shoulders of No. 1. The two dance round as in ¹.

Again No. 1, with No. 2 behind her, repeats action ².

At "come," all clap. Nos. 1 and 2 jump round, so that No. 2 becomes the leader, with No. 1 in the centre and No. 3 last.

So repeat, till all the girls are taken up. No. 1 is always in the middle, the line being added to, at either end, alternately.

THE BELLS

KEY G. s₁ | s₁. d : d „ d | d : m „ d | d : r . t₁ | s₁ : . s₁ | s₁. r : r . r | r : f . lO¹ lis - ten to the ²chime and the peal of the bells, A ³sto - ry of re - ⁴joic - ing theirl : s . m | d : . s₁ | d : m . d | t . r : s₁ | r : f „ r | d . l : s | d : m . d | t₁ r : s₁ | r : f „ t₁ | d : ||glad mu - sic tells. Then ⁵ring, ring the mer - ry bells! Ring, ring the mer - ry bells! ⁶Ring, ring the mer - ry bells! ⁷Ring, ring the ⁸bells!

LISTEN !

O listen to the chime and the peal of the bells,
A story of rejoicing their glad music tells :

Then ring, ring, the merry bells,
Ring, ring the merry bells,
Ring, ring the merry bells,
Ring, ring the bells.

DIRECTIONS

A ring of girls. Number round, 1, 2.

¹ Nos. 1 and 2 face each other and join right hands with left.

Swing all hands towards inside of ring.

² " " " " outside " "

Repeat ¹ and ² to ³.

³ All leave hands. Turn half round, and grasp hands of girl behind. Catch beat in time to swing inwards at ³, and outwards at ⁴.

Repeat ³ and ⁴ to ⁵.

⁵ Leave hands. Turn to face partner again. Join right hands. Raise left hands, and let them hang loose from wrist. Shake as if ringing a bell. Dance round together in short 3-beat steps.

(1) left (2) right foot to heel (3) left.

(1) right (2) left " " " (3) right.

Repeat to ⁶, when each will be back in place.

⁶ Join left hands. No. 1 stands still. No. 2 dances round in two 3-beat steps to next place, No. 2.

⁷ Very slow. Bow low to partner.

⁸ Leave hands. Turn to new partner. Bow.

Game begins again, and goes on until original partner is reached.



RING THE BELLS.

SWEDISH MARCH

KEY D. m : s | s : s | m : s | s : s | l : s | f : m | f : - | r : - | r : f | f : f | r : f | f : f |

Left foot, right foot, Left foot, right foot, March-ing straight and stead - y, Watch-ing for the word of ord - er,

BASS IN OCTAVES.

s : f | m : r | m : - | d : - || d' : d' | d' : - | l : l | l : - | s : s | s : s | d : d | d : - ||

We are al-ways read - y. Read-y to march; Read-y to halt; All in line, not one at fault.
March-ing a - long; Brave and strong; Keep-ing time to a Swed-ish song.

Left foot, right foot, left foot, right foot,
Marching straight and steady;
Watching for the word of order,
We are always ready.
Ready to march, ready to halt,
All in line, not one at fault;
Marching along, brave and strong,
Keeping time to a Swedish song,

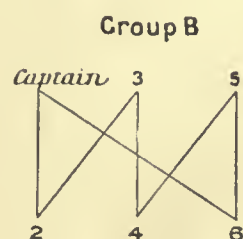
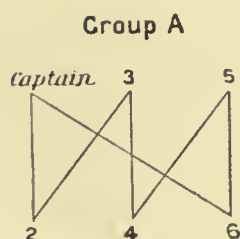
BEAN BAGS

Little children find it difficult to catch a ball. Bean bags form a very good substitute, and are capital training in quickness of observation and corresponding action, besides affording much amusement. The bags may be made of any strong soft material, some in blue, and some in red, or in any two decided and contrasted colours, and oblong in shape, about 5 inches by 3. Weight them with small brown beans, which are better for the purpose than the larger haricot; a quarter full is sufficient. Children stand in two rows, opposite and facing each other. Group A uses red bags, Group B, blue. Captain in each group is provided with two or more bags, according to the number of players, and, at a given signal, each throws, as in diagram. As soon as the first bag has reached No. 3, Captain sends off the second bag, and to keep the two constantly going the children require to be very alert. Captain calls out a number every time he gets a bag returned to him, and keeps sending them on until he reaches the winning number, five, when the game begins again. Give practice also in throwing and catching with left hand.



BEAN BAGS.

Vary the game by having larger teams, arranged in the same way. Give the Captains each six bags, to be sent down the line, one after the other, thrown as in diagram. If a bag falls to the ground, there it must lie, until the player, who failed to catch it, has sent on all the others coming from the players above him. Then he may lift it, and send it on. Last player throws each bag as it reaches him back to the Captain, who calls out a number, as he gathers them in, and keeps them. The team whose captain first holds the six bags wins.



ROUND BALL

Children form a ring, hand in hand. Let hands go. Step back two paces. Number round, 1, 2. Captain chosen, odd and even, from opposite sides of ring. Each start to throw, at given signal, to next corresponding number on left or right, but both balls must be kept going in the one direction. Captain calls out a number every time he gets the ball, and the team whose captain first reaches five, wins. Tennis balls do very well, and should be painted in different colours. Give practice in various ways of throwing, over, under, straight from shoulder ; also in catching, with both hands, with right hands, and with left.



ROUND BALL.

OVERHEAD BALL

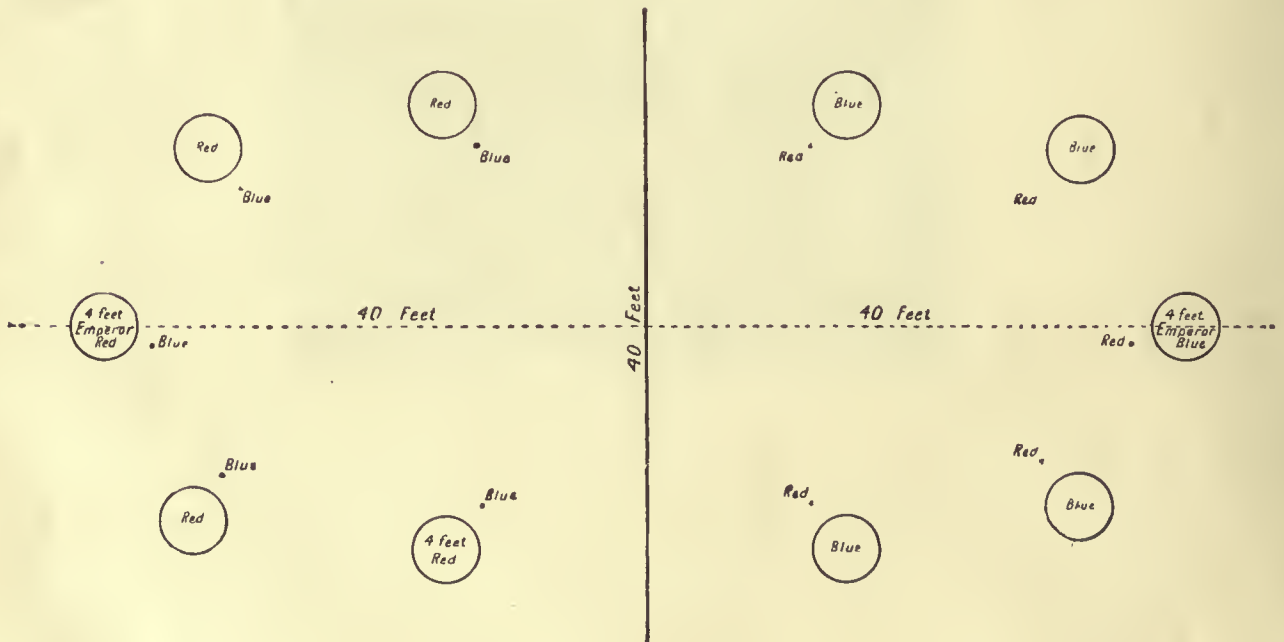
Played with a football. Two teams of 6 or more players. Each team falls in behind captain, standing in 2 parallel rows, each player about 5 feet behind the other. At given signal, each captain throws the ball right over his head to the player behind him, who, in turn, throws it to the one behind him, and so on, down the line. When the last player gets the ball, he runs with it up the outer side of his line to the place of the captain, which has been left vacant, by all stepping back one place as soon as the last player begins to run. (It is well to mark each position with chalk, that it may be readily found.) Again the ball is sent down in the same way, the last player always running with it to the first place. The team, whose captain first regains his place, wins.



OVERHEAD BALL.

EMPEROR BALL

A good playground game. Throwing a football. Chalk off court into two parts. In each part chalk five circles, size and distance apart being approximately given in diagram. Ten players in each team, distinguished by wearing red or blue badge on left arm. Each side has an emperor, who stands in centre circle, while four of the same team each occupy one of the surrounding circles, out of which they must not step. The remaining ten are each guarding a circle player, a red guarding a blue, and vice versa. Decide who shall start the game by choosing one on guard on either side, throwing up the ball, and allowing the one who gets it to begin. Suppose it to be caught by a red player on guard. She at once throws it over the dividing line to one of her own team in an opposite circle—never to her emperor, because *a goal is scored when the emperor catches the ball from one of the circle players*. The blue player on guard tries to intercept the ball before it reaches the red circle player, and if successful, sends it back across the dividing line to one of her own circle players. No player is allowed to cross the dividing line. Ball must be thrown at once from wherever caught, and may be thrown from one on guard to another on guard on the same side, if the one on guard who catches it is too far away to throw direct to circle player. Circle players may throw the ball one to another, but must be alert to score a goal by throwing it to the emperor, whenever there is a good chance of the emperor catching it. Those on guard have the freedom of their side of the court, but each must specially guard her own circle, and never combine to guard the emperor circle, or any other. Five goals is game. In next game, the one on guard steps into the circle she has been guarding, and the circle player becomes guardian.



BASKET BALL

Throwing a football. Court 80 feet long and 40 feet wide. Marked off into three parts. Three red and three blue players at each end, and four of each in centre, making ten in each team. At each end of court is set up a pole, about 10 feet high, to which is attached a ring, of sufficient circumference to let the football fall readily through. To this may depend the regulation openwork net, and, if backed by a screen, 6 feet square, so much the better. Throw the ball into centre section, and the player who catches it begins. Each team tries to throw the ball towards the basket guarded by its own colour—a red goalkeeper guarding at one end, and a blue at the other. No player is allowed to step out of her own section. No player is allowed to run with the ball, but must throw it on at once from where caught. No player is allowed to knock the ball out of another's hand. A goal is scored when the ball is thrown, so that it goes above the hoop, and falls through it. Five goals is game.

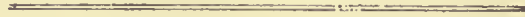


LONG BALL

More space is required for Long Ball than for Basket Ball or Emperor Ball. Throwing a football. Court 120 feet by 60 feet. Players arranged as in football—forwards, 5; half-backs, 3; backs 2, and 1 goalkeeper—11 on each side. Goals marked off at each end with two posts, about 12 feet apart. A goal is scored when the ball is sent between the goalposts, and touches the ground on the other side. Game begins by football being thrown into the centre. The player who catches it throws it onwards towards the goal for which she is playing, and which is guarded by goalkeeper and players of opposite colour. (Distinguishing badges should always be worn on left arm.) Whenever ball is caught before touching the ground, player may take three long strides before throwing it, otherwise it must at once be thrown from wherever caught. Player tries to throw the ball onwards to one in her own team, who sends it on towards the goal. Sides changed at half-time. Maximum time for a game, 40 minutes.

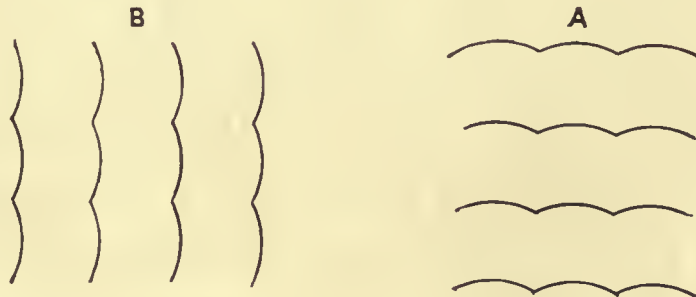
JACK BALL

Two parallel rows as in Overhead Ball, but only an arm's length behind each other. Ten or twelve may be in each row. Any kind of ball may be used,—a football is best. Each captain, at a given signal, runs with the ball in her hand, down the inner side of the line, round the last player, and up the outer side. On getting back to her place, she at once throws the ball over her head to the next player, who runs with it in the same way, down the middle, up the outside, round the captain, and into place again. So the game goes on. When the last player gets the ball, she runs up the outside, and gives it to the captain. The team whose captain first has the ball, wins.



SQUARE TIG

Children stand hand in hand as in diagram A—four in a row. An umpire chosen to signal by word of command, or by clap, when to change. At signal, all turn, and assume position B. Next signal would mean back to A. Two extra children run. No. 1 runs up and down the lines after No. 2, their relative positions continually changing, as players obey signal, which is frequently repeated. When No. 2 is caught, Nos. 1 and 2 change places with two of the other players.





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